

JULIA STOSCHEK COLLECTION

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NUMBER SEVEN: ED ATKINS / FRANCES STARK (7 September, 2013 – February 2014)

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INFORMATION

09 August, 2013

Duration:

7 September, 2013 – February 2014

Opening:

Friday, 6 September, 2013, 7 p.m. – 11 p.m.

First day of public:

Saturday, 7 September, 2013, 11 p.m. – 11 p.m.

Opening hours:

Every Saturday, 11 a.m. - 6 p.m.

Guided tours

Free German-language guided tours of the upcoming exhibition NUMBER SEVEN: ED ATKINS / FRANCES STARK will be held every other Saturday (at 11 a.m. and 2 p.m.) beginning on 07 September 2012. Tours last 90 minutes and are limited to 25 people. Advance registration is required and is only possible online (<http://www.julia-stoschek-collection.net/en/visitors/guided-tours.html>) or by calling (+49 211 58 58 84 0).

We can provide English-language tours of the upcoming exhibition, special tours and guided tours for groups outside our regular opening hours upon request. Please send any enquiries and registrations to the following e-mail address: visit@julia-stoschek-collection.net

For further informations please contact:

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NUMBER SEVEN: ED ATKINS / FRANCES STARK
September 7, 2013 – February 2014

As its **NUMBER SEVEN** show, JULIA STOSCHEK COLLECTION is presenting two artists in a dual exhibition: British artist **Ed Atkins** and US-american artist **Frances Stark**.

In their multi-disciplinary approaches, **Ed Atkins** and **Frances Stark** reflect the change in how artists define forms and the discourse of representation in the world of media images. The work of both artists, each of whom is also active in literature, is characterized by an exploration of the various interactions between image and text. By means of state-of-the-art computer technology they weave a complex fabric of signs, text fragments and autobiographical references that then enter their visual pieces as hypertext. The exhibition will focus on video installations, with collages, conceptual wall pieces and sculptural objects rounding out the selection.

The exhibition concept centers on sequences of individual rooms to broach a dialog between the two artists. The configuration of works highlights the transformation of the classical moving image into digital image production processing. The JULIA STOSCHEK COLLECTION is thus reiterating its emphasis on presenting contemporary time-based media.

High-definition image technologies form the basis of **Ed Atkins'** artistic practice. He primarily explores the one-sided focus on technical perfection in image quality as opposed to the fact that the media formats can no longer be grasped haptically. Given the consequent de-corporealization, in his installations Atkins seeks to develop an aesthetic of disappearance, taking as his leitmotifs illness and death.

His latest two-channel video installation **WARM, WARM, WARM SPRING MOUTHS** (2013) addresses the intimate social taboo on death and loss. By contrast, **US DEAD TALK LOVE** (2012), oscillates between an intimate declaration of love and a practical reflection on love and sexuality. His method favors a specific rhythm in the film editing, something Atkins also relied on in his early video installations such as **PARIS GREEN** (2009) or **DEATH MASK II: THE SCENT** (2010) and **DEATH MASK III** (2011), where he relied on superimposed images and distortion.

Empty, synchronous and a-synchronous subtitle blocks as well as a variety of sound effects are included at points where there are visual or textual transitions.

For her art projects, **Frances Stark** relies on a self-created and multifaceted system of references that above all stem from questioning the notion of authorship and her own artistic creative process. Her work cuts across genres and expresses a tussle with words and their meaning. Short quotes, music, literature, pop culture, autobiographical notes and events all serve as the basis for her video installations, performances, sculptures and works on paper.

Her video installations **MY BEST THING** (2011), **OSSERVATE, LEGGETE CON ME** (2012) or **NOTHING IS ENOUGH** (2012) are prime examples of her self-referential, in part humorous style, which points up feelings of doubt, suppositions and vulnerability. **MY BEST THING** (2011), which was first presented at the 54th Venice Biennale in 2011, shows a sequence of chats replayed by computer-generated figures. The participants' dialogs revolve around sexuality, film history and even politics and the culture of protest. For the video, Stark relies on recordings of virtual encounters converted using a commercial chat software into spoken language and animation. In this way, she demonstrates how modern communication technologies generate a greater degree of interaction on intimate content as well as greater anonymity.

Artist Talk

On **Saturday, 7 September, 2013, 5 p.m.** the JULIA STOSCHEK COLLECTION will host an artist talk between **Ed Atkins** and **Frances Stark** moderated by **Klaus Biesenbach**, director of MoMA PS 1 and Chief Curator at Large, MoMA, New York.

Film Programme

From September 2013 onwards, the accompanying **STUDIO 54 film programme** will start again, with films selected by Frances Stark and Ed Atkins will take place every second Wednesday in the month. The first date is **Wednesday, 11 September, 2013, 7:30 p.m.**

Press and Public Relations

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III SHORT BIOGRAPHIES

Ed Atkins (born 1982 Oxford, Great Britain, lives and works in London, Great Britain) studied at Central St. Martin's College of Art and Design (London) and graduated in 2009 from the Slade School of Fine Art in London. In 2011 he was shortlisted for the Jarman Award, one of the most important prizes for video art. Last year, his work was on show among others at the Tate Britain (London), the Sculpture Center (New York) and Chisenhale Gallery (London).

Frances Stark (born 1967 Huntington Beach, USA; lives and works in Los Angeles, USA) studied at the Art Center College of Design (Pasadena) and from the San Francisco State University in San Francisco. She has had solo shows among others at the MoMA PS1 (New York), the Portikus (Frankfurt/Main) and at the Vienna Secession. Her work also went on display at the 54th International Art Biennial in Venice in 2011. She is Assistant Professor at the Roski School of Fine Arts at the University of California (Los Angeles).

IV LIST OF WORKS

Ed Atkins

Us Dead Talk Love, 2012

Two-channel HD video installation

37'24"

Color, sound

Ed Atkins

Us Dead Talk Love, 2012

Selection of a set of 20 panels

Emulsion, indian ink, toner and archival tape on board

244 x 123 cm

On loan from the artist and Cabinet Gallery, London

Ed Atkins

Warm, Warm, Warm Spring Mouths, 2013

Single-channel HD video installation

12'50"

Color, sound

Ed Atkins

Delivery to the Following Recipient Failed Permanently, 2011

Single-channel HD video installation

17'09"

Color, sound

On loan from the artist and Cabinet Gallery, London

Ed Atkins

The Anthropophagus!, 2010

Single-channel HD video installation

8'15"

Color, sound

Ed Atkins

Paris Green, 2009

Single-channel HD video installation

7'37"

Color, sound

Ed Atkins

Death Mask II: The Scent, 2010

Single-channel HD video installation

8'19"

Color, sound

Ed Atkins

Death Mask III, 2011

Single-channel HD video installation

34'46"

Color, sound

Ed Atkins

Untitled (1, 2, 3, 4, 5, 7, 8, 9), 2013

Eight collages on wood and steel

243.8 x 121.4 x 1.9 cm

Ed Atkins

A Primer for Cadavers, 2011

Single-channel HD video installation

19'58"

Color, sound

On loan from the artist

Frances Stark

The Inchoate Incarnate: After a Drawing, Toward an Opera, but Before a Libretto Even Exists, 2009

Wearable fabric costume, astrachan cloth

147.3 x 177.8 x 81.3 cm

Frances Stark

Detumescence and/or its Opposite (from a Torment of Follies), 2012

Three components of vinyl and paint

Dimensions variable

Frances Stark

Nothing is enough, 2012

Single-channel digital video installation

14'53"

Black and white, sound

Frances Stark

Untitled, 2012

Mixed Media Collage

50,2 x 64,8 cm

Frances Stark

Back Side of The Performance, 2008

Paper, paillettes and escutcheon pins on foam core

91,2 x 162,2 cm